ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears: the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd, 1975.

Location of original: The National Art Library, Victoria and Albert Museum, London

Note:

Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

JAN MÜLLER

1922 - 1958

©, The Solomon R. Guggenheim Foundation, New York

Library of Congress Card Catalogue Number 62-12622

Printed in the United States of Ameri

L1022
27-11-1962

TRUSTEES

HARRY F. GUGGENHEIM, PRESIDENT

ALBERT E. THIELE, VICE PRESIDENT

H. H. ARNASON, VICE PRESIDENT, ART ADMINISTRATION

THE COUNTESS CASTLE STEWART

MRS. HARRY F. GUGGENHEIM

A. CHAUNCEY NEWLIN

MRS. HENRY OHRR

MISS HILLA REBAY, DIRECTOR EMERITUS

DANIEL CATTON RICH

MICHAEL F. WETTACH

MEDLEY G. B. WHELPLEY

CARL ZIGROSSER

ACKNOWLEDGMENTS

Generous assistance has been received from numerous institutions and individuals in the preparation of this exhibition. Special gratitude is extended to the following:

LENDERS OF WORKS OF ART

Mr. and Mrs. William Ash, New York
Richard Brown Baker, New York
Mr. and Mrs. Daniel Flavin, New York
Willard Golovin, New York
Mr. and Mrs. Kermit Lansner, New York
Dr. Paul Larivière, Montreal
Mr. and Mrs. Conrad J. Moss, Los Angeles
Mrs. Jan Müller, New York
Horace Richter, New York
Alma Schapiro, New York
Mrs. Margaret Silberman, New York
Horace Richter Collection, The Mint Museum of Art, North Carolina
The Museum of Modern Art, New York

LENDERS OF COLOR PLATES

Arts Magazine, New York
The Museum of Modern Art, New York
TIME Magazine, New York

The Institute of Contemporary Art in Boston has kindly made available the results of its previous research and has undertaken to collaborate in Jan Müller's first museum exhibition by presenting a major portion of it in Boston from mid-March through April 1962.

Miss Anne L. Jenks assisted in the planning of the exhibition and is responsible for the documentary section in the catalogue.
Mrs. Jan Müller has given invaluable guidance throughout and supplied the written account of the artist's life.
Richard Bellamy, in his capacity as Director of the Hansa Gallery, furnished important aid during the initial exhibition phase.
Robert Frank provided the photograph of Jan Müller.

Harry F. Guggenheim, President

Jan Müller. January 1958.

JAN MÜLLER'S LIFE BY DODY MÜLLER

Jan Müller was born in Hamburg, Germany, on December 27, 1922. He died on January 29, 1958, in New York City.

In 1924, when Jan was one and one-half years old, his parents, Heinrich and Lisa, and his older sister Ruth, moved from Hamburg to Nüremberg for two years, and from there to Brandenburg, where Maren, his younger sister was born. In Brandenburg he attended school, which he disliked. He showed no exceptional interest in painting, although the family as a whole was artistic. But his feeling for life itself was intense and full of force. To run, to be in the sun, in the woods, to play on box cars in railroad yards, to be in street battles—all those strange games that are mysterious and forbidden to adults—were the childhood of Jan Müller.

Then, it was 1933.

Hitler came to power. Jan's father was arrested. When friends had bribed his release, it was obvious that the parents could no longer remain active against the Nazis in Germany. At the end of 1933, Jan went with his family to Czechoslovakia and stayed in Prague for five months. The sudden influx of political refugees was a new but not uncommon phenomenon and the city was not able to cope with it.

From Prague, his father went to France and Jan went with the rest of the family to Bex-Les-Bains in Switzerland. His mother took a teaching position at a boarding school, École Nouvelle La Pelouse, which Jan and his sisters attended. There, thirteen years old, Jan had the first attack of rheumatic fever.

In the summer of 1936, Jan, his mother and sisters went to Amsterdam. Two years later, in July 1938, he and his sister, Ruth, went to Paris. The second attack of

rheumatic fever came and the recovery was slow and only partial. Afterwards, he attended school, he taught himself French and began to read a lot and to write poetry and essays. In May 1940, he was interned as a German refugee and sent to a camp near Lyons.

Paris fell. In June 1940, France signed the Armistice with Germany. Jan was released from camp, and with Ruth moved to Ornaisons, near Narbonne in the south of France. Despite the difficulties and insecurities attending the journey, the south of France made so profound an impression on Jan that he later recalled it in his painting as radiant with light and beauty. The light of the south was to live in all his painting and he loved France dearly.

In September of 1940, he went to Marseilles to try to obtain a visa to the United States. However, as he was of draft age and still considered German, he could not get an exit visa from France. Twice, he, Ruth and their father tried unsuccessfully to cross the Spanish frontier. Finally, in February 1941, at the third try, Jan and Ruth managed to get into Spain and traveling through Barcelona and Madrid, reached Lisbon, Portugal, where they joined their father. From there they left for the United States at six month intervals. Jan left Lisbon in the middle of May and arrived in New York on June 3, 1941. Shortly thereafter, his mother and Maren were interned by the Nazis in Amsterdam. They were sent back to Germany where they were held until after the war. In New York, Jan began to teach himself English by spending hours reading in the public library. For the first time he read a translation of Faust.

He settled immigration problems by going to Canada and re-entering the United States on a regular quota. Then he went to a work farm in Ohio to return eventually to New York where he had jobs as a dishwasher, a day camp instructor, a laborer in a ball-point pen factory and a film cutter. None of these were of interest to him except as a means of livelihood. However, the experience of putting together the various frames of films required in film cutting was later to influence his use of "close-ups" and "long shots" in the triptychs and hanging pieces. He was intrigued by the movies and would spend much time there. The whole experience of paying for a ticket at the box office, entering the black movie house, the movies themselves, the people inside, was of endless fascination to him.

Jan's interest in politics continued for a while, but as his conviction in the moral and ethical issues of our times began to express itself in his art, he withdrew from active participation in political matters.

In 1945, at the end of the war, Jan's mother and his sister, Maren, came to the United States. That same year he began to paint. First, he attended the Art Students League for six months and then he went to study with Hans Hofmann from 1945 to 1950. Although there were many arguments as a result of the widely diverse ideas that separated pupil from teacher, he always maintained deep respect, admiration and sincere love for Hans Hofmann and for his work.

Out of that period came an exhibition called 813 BROADWAY, in which the participants were Miles Forst, John Grillo, Lester Johnson, Felix Pasilis, Wolf Kahn and Jan. It was during this time and until 1953 that Jan painted in a mosaic style. From 1954, his paintings became more figurative.

In a sense, the 813 BROADWAY exhibition contained the rudiments of the Hansa Gallery which was to form on East 12th Street and which opened in the autumn of 1952. With Jan, such artists as Jean Follett, Barbara Forst, Miles Forst, Wolf Kahn, Allan Kaprow, Felix Pasilis and Richard Stankiewicz were among the founders. For the next six years, Jan was to have a show there each year.

The summers of 1950, '51 and '52 were spent in Provincetown, Massachusetts, but by now, the damage done to his heart by the rheumatic fever and past deprivations could no longer be allayed. At that time, Jan had a loft on Broadway across from Grace Church. He then moved to Bond Street and in 1953 decided to undergo an operation to replace the damaged valve with a plastic one. It was assumed that the operation, if successful, would make him well. The operation took place in the spring of 1954. It was not successful, although this was not certain at the time. Also, the valve was audible which was most disconcerting to him. And yet, his major works were to be painted in the four years that remained to him.

In the summer of 1955, Jan returned to Provincetown. He began the series of "path" paintings. They are straight paths, circular paths, double and single, some curved, some nearly blocked, but all leading to eternity and to the sun.

It was also in Provincetown, in 1956, that he married Dolores James. That summer he painted OF THIS TIME—OF THAT PLACE, HAMLET AND HORATIO and the WALPURGISNACHT—FAUST I. In the following autumn the couple moved to 342 Bowery where Jan was to paint the second FAUST and in the subsequent spring, THE TEMPTATION OF ST. ANTHONY. Although the paintings became stronger and his artistic convictions clearer, and although he was happier then, his health deteriorated further. In this year and in those that followed, he never suffered less than four attacks each night.

The summer of 1957 was again spent in Provincetown. In spite of another eight-week attack of rheumatic fever, Jan painted THE CONCERT OF ANGELS, THE SEARCH FOR THE UNICORN and THE GREAT HANGING PIECE.

On December 30, 1957, he became a United States citizen. His sixth exhibition at the Hansa opened on January 6, 1958. Soon after, he was to begin the painting of the reverse theme of Jacob's Ladder—of Hell and Conformity. It remained unfinished, but it is all there, nevertheless. Jan did not fear physical death—but the horror in life, the Hell of conformity and spiritual death. But the spirit of life, the spirit of freedom, the freedom to search, and the faith—the faith beyond searching—are here in the witches, the angels, the paths, and the Man on the Horse.

The Temptation of St. Anthony. 1957. Lent by Mrs. Jan Müller, New York.

JAN MÜLLER'S ART BY THOMAS M. MESSER

The work of an artist of originality and power will always invite discussion, stimulate ideas and engage our intellect. Before allowing the play of ideas to unfold, there is, however, the work itself to be seen and to be secured within ourselves.

The viewer's reaction comes first: a sense of largeness and of monumentality; a sense of apparition and of mystery; a sense of amorality and of purity; a sense, first of life and vitality, and then of fatality and death.

Questions come thereafter: how did this painting evolve? from where did it draw its strength? how does it relate to broader currents? what did it achieve?

The sequence of work is simple enough, brief as it is, spanning not more than ten years. Eclectic beginnings are followed by cubist exercises from about 1948 to 1950. Müller's advanced apprenticeship in the abstract idiom is carried out in Hans Hofmann's workshop from 1950 to 1953. The decision to recreate subject matter through the use of an abstract vocabulary and, thereby, to break ranks in the Hofmann school comes in 1953. Thereafter, gradually, in various stages, we witness the assertion of his own mastery. Jan Müller, having used his abstract schooling to reconstitute the object in his painting, now forms the new figurations within a context of philosophy, religion, mythology, and literature, without sacrificing to any of these the potent visual impact of his art.

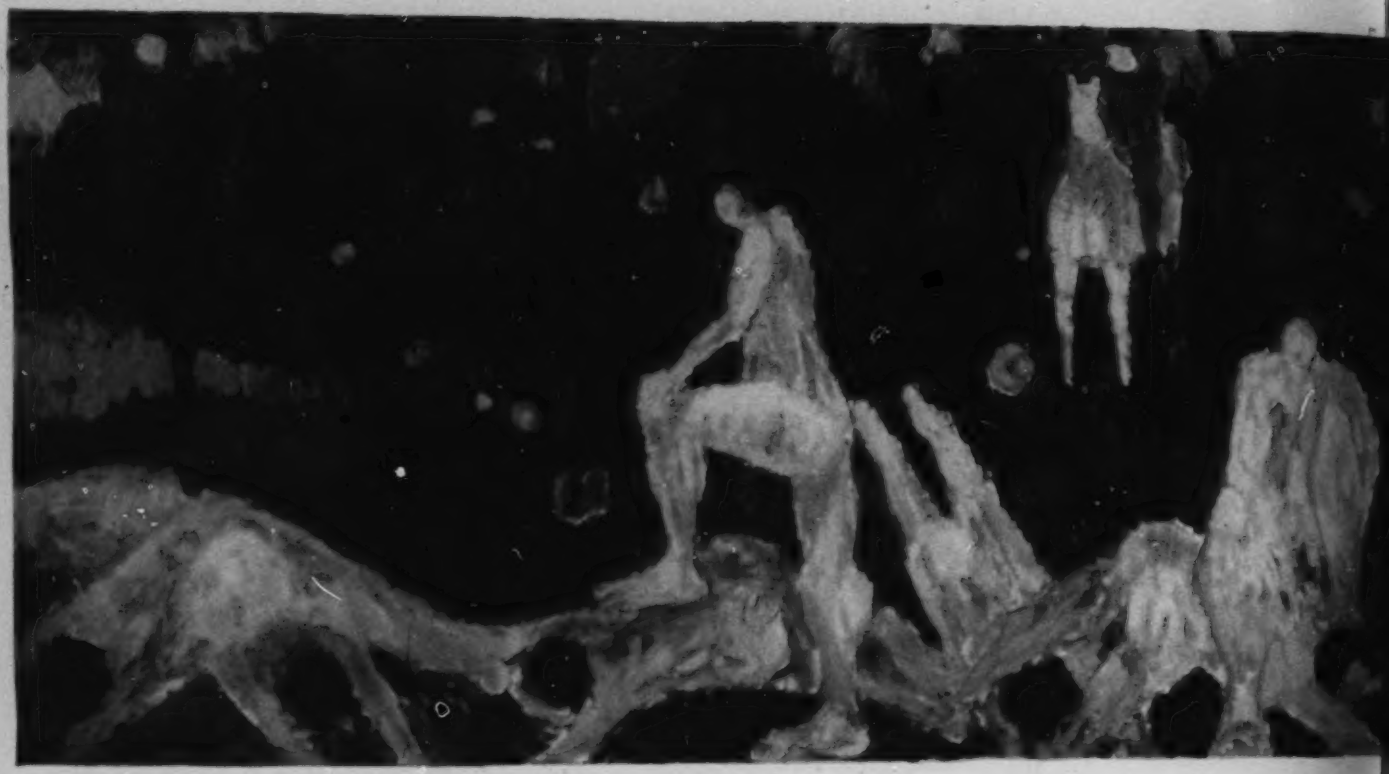
In the process of this development, the initial stress upon geometric order is abandoned in favor of free, organic form; his early concern with the structuring of the surface appears to give way to the exuberant demands of an expressive art; color, at first an object of experimentation, comes into its own, fully and jubilantly. In other words, the painter's strong romantic propensities, having been tempered by a self-imposed classic discipline, carry the day.

Jan Müller's painting is founded upon the unity of subject matter with form. In his mature period, the successful solution of formal problems is taken for granted and subject matter becomes the conscious determinant of his art. It is the subject that tests the successful development of his technical means and that is the measure of his inventive capacity. Through the subject, Müller evokes a spiritual dimension and a sense of the universal. By the essential identity of subject matter and of the formal solution, Müller's art is decisively removed from the level of illustration and endowed with plastic significance.

In his early, abstract phase, Müller builds his canvases with pure form and lets the non-objective order furnish the content and meaning of his art. Soon thereafter, forms begin to arrange themselves in a way that clearly announces the figurative element in the making. Cautiously, almost as if engaging in forbidden games, Müller allows the recognizable motif to emerge from within the abstract pattern. First landscape, then flower still-life and the figure are the results—with landscape offering itself as descriptive prose, still-life as lyric poetry and the figure foreshadowing an epos that is to become Müller's crowning achievement.

For his late epic phase—the phase of thematic subject matter—nothing less is required than the great texts of world literature: The Bible, Cervantes, Shakespeare, and Goethe, and specifically, the heroic passages in Genesis, Don Quixote, Hamlet, and Faust. Of these, the German poem provides the most potent literary stimulus for Müller's contemporary vision.

Two of his monumental works are devoted to the Faust legend. They are misleadingly entitled FAUST I and FAUST II, for both paintings reflect the romantic setting of the first part of the great dramatic poem. Müller is inspired by the medieval German scene and the cramped Gothic world. In works that derive from the Faust theme, he paints Mephisto, the old German Teufel, with his witches and hexes who appear fancifully arrayed or stark-naked, showing a bare-faced grimace or wearing a death-white mask, as they roam over the hills and dales of a bizarre landscape north of the Alps—shrieking, gesturing, and otherwise indecorously preoccupied, in the tumultuous orgy of a Walpurgisnacht. Demons and angels, heaven and hell, in their Goethian interpenetration emanate from Müller's central Faust subject and inhabit other works



Of This Time—Of That Place. 1956. Lent by Mrs. Jan Müller, New York.

The Search for the Unicorn. 1957. Collection Larivière, Montreal.

in which the mythological theme remains implicit. Such paintings as THE CONCERT OF ANGELS, THE VIRGINS or THE ACCUSATION are indicative of the centrifugal force which the imagery of Faust exerted throughout Müller's subject matter. Finally, unnamed, but ubiquitous are THE MOTHERS, Goethe's Mütter, this awesome and awful archetype of life-bestowing, redeeming femininity which, in its angelic and abstracted transformation, as DAS EWIG-WEIBLICHE, concludes the poem of Faust.

To establish Müller's specific contribution, we might well ask ourselves what he has done that others have not. To answer we must begin with Eugène Delacroix, perhaps the last of the great 19th century masters with whom literature remained at the source of painting. After Delacroix, in a main line that continues until the First World War, painting is exposed, in one sense, to a successive purification and, in another, to a parallel impoverishment.

With Courbet and Cézanne, painting freed itself from its literary source and, as the cliché goes, "ceased to be the hand-maiden of literature". The theme was abandoned in favor of the object. As Picasso and the cubists proceeded with their attenuations, dissections and fragmentations, the object, in turn, was abandoned in favor of form that is free from all but itself. The audacious steps taken by the pioneers of modern painting led to the geometric solution of a Mondrian. Between the two wars, surrealism and the art of fantasy, re-established contact with the object but did so in terms that stood apart from the sequence here considered. Müller's point of departure, therefore, remained pure form—Mondrian's legacy. This he received from Hans Hofmann, his teacher, who relayed it with such enrichments as the years, the expressionist tradition and Hofmann's own vital artistry had given it.

When, in the early 1950's, Müller begins to question the sufficiency of an esthetic of pure form, the idiom of abstract expressionism had already revealed its representational potential. The late Jackson Pollock and Willem de Kooning, David Park and Elmer Bischoff and possibly others had either approached, returned to or skirted the borderline of the recognizable. When, therefore, Müller moves toward rep-

resentation, he is neither first, nor is he alone. His decisive contribution must not be sought in his neo-figurative participation, but in the re-integration of the figurative with literature and mythology.

By readopting literary subject matter and by realigning it with the formal exigencies of contemporary art, Müller re-emphasized an aspect of painting that had all but disappeared in our time. To be sure, the religious theme appeared frequently in the work of the earlier twentieth century masters, and one thinks in particular of Emil Nolde from whom Müller inherited certain expressive devices. But in their thematic painting, Nolde and other German Expressionists stayed, for the most part, within a territory defined at one end by purely Biblical motifs and at the other by a religiously predicated private myth. Müller, on the other hand, appears to have reached past such recent prototypes for a romantic source. In this sense, he returns to the creative sphere of Eugène Delacroix.

But questions remain: first, if the entire strength of modern inventiveness has been marshalled to set painting free from presumably encumbering fetters, if every effort has been bent toward the establishment of an artistic independence from literature and from the object, why then is the restitution of these components an asset rather than a mere return to a discarded ideal? The answer must state that Müller's work marks a return only in one sense, and that a seeming backward motion is balanced by an onward movement which secures his placement with today's advanced guard.

Then, lastly, if we admit his work in terms of original innovation, and in terms of stylistic uniqueness, does this suffice? Is it enough in art, to have found something new, to have done what others have not, to be leading, or to be alone? Again, one would reply in a qualified negative and conclude that excellence, while often reaching toward the unexplored, does not attach itself necessarily to the new.

The substance of Müller's painting cannot, therefore, be assessed in terms of old or new but must be sought in the work itself. We find it in Jan Müller's strong and earnest art.

WORKS IN THE EXHIBITION

Works are listed, as nearly as possible, in chronological sequence.

SEATED NUDE MODEL. c. 1950-51. Charcoal, 24⅞ x 19″.
Lent by Mrs. Jan Müller, New York.

SEATED NUDE MODEL—ABSTRACTION. c. 1950-51. Charcoal, 25 x 19″.
Lent by Mrs. Jan Müller, New York.

LINEAR ABSTRACTION OF MODEL. c. 1950-51. Charcoal, 25⅛ x 19⅛″.
Lent by Mrs. Jan Müller, New York.

MOUNTAINOUS ISLAND. c. 1951. Oil on cotton, 39⅜ x 39⅜″.
Collection Willard Golovin, New York.

SELF PORTRAIT. c. 1952. Gouache, 23⅛ x 18¼″.
Lent by Mrs. Jan Müller, New York.

THE ROBE. c. 1952. Oil on cotton mounted on pressed wood, 74 x 77⅞″.
Collection Mr. and Mrs. Conrad J. Moss, Los Angeles.

CROSS MOSAIC. 1953. Oil on wood, 25⅝ x 31⅛″.
Lent by Mrs. Jan Müller, New York.

SEATED FIGURES. 1953. Oil on canvas, 54 x 49½″.
Horace Richter Collection, The Mint Museum of Art, Charlotte, North Carolina.

NUDES AT PROVENCE. 1953. Oil on canvas, 48 x 36″.
Horace Richter Collection, The Mint Museum of Art, Charlotte, North Carolina.

BIG NUDES, MOSAIC BACKGROUND. 1953. Oil on canvas, 55½ x 89½″.
Lent by Mrs. Jan Müller, New York.

THE RIENZI LANDSCAPE. 1953. Oil on canvas, 30 x 61¼″.
Lent by Mrs. Jan Müller, New York.

BACCHANALE—ADAM AND EVE. 1953. Oil on canvas, 70 x 76″.
Lent by Mrs. Jan Müller, New York.

THE HERALDIC GROUND. 1953. Oil on burlap, 14½ x 40½″.
Lent by Mrs. Jan Müller, New York.

AFTERNOON OF SPRING. 1954. Oil on canvas, 65½ x 75″.
Lent by Mrs. Jan Müller, New York.

WHITE NUDES IN LANDSCAPE. 1954. Oil on wood, 8 x 15″.
Lent by Mrs. Jan Müller, New York.

BACCHANALE AND PHANTOM HORSE. 1954-55. Oil on canvas, 52 x 70″.
Lent by Mrs. Jan Müller, New York.

SELF PORTRAIT, NO. 2. 1955. Oil on board, 25½ x 19½″.
Lent by Mrs. Jan Müller, New York.

BACCHANALE. 1955. Oil on canvas, 76¼ x 71⅝".
Horace Richter Collection, The Mint Museum of Art, Charlotte, North Carolina.

LEAPFROG. 1955. Oil on canvas, 37½ x 41⅝".
Horace Richter Collection, The Mint Museum of Art, Charlotte, North Carolina.

GREEN GROVE. 1955. Oil on canvas, 15⅛ x 18".
Collection Mr. and Mrs. Kermit Lansner, New York.

SINGLE EQUESTRIAN. 1955. Oil on board, 22⅜ x 18⅜".
Lent by Mrs. Jan Müller, New York.

THE GREAT TRIPTYCH. 1955. Oil on canvas, 59⅛ x 118⅜".
Lent by Mrs. Jan Müller, New York.

LANDSCAPE WITH HOUSES, PROVINCETOWN. 1955-56. Oil on wood, 7⅛ x 11⅜".
Private collection, New York.

DOUBLE CIRCULAR PATH, NO. 1. 1955-56. Oil on burlap, 38 x 42".
Lent by Mrs. Jan Müller, New York.

DOUBLE PATH OF DECISION. 1955-56. Oil on canvas, 49⅜ x 67½".
Collection Mr. and Mrs. William Ash, New York.

SINGLE CIRCULAR PATH. 1955-56. Oil on canvas, 38 x 50".
Lent by Mrs. Jan Müller, New York.

TRIUMPH IN THE SUN. 1956. Oil on paper mounted on canvas, 38 x 47⅞".
Horace Richter Collection, The Mint Museum of Art, Charlotte, North Carolina.

OF THIS TIME—OF THAT PLACE. 1956. Oil on canvas, 49½ x 95¾".
Lent by Mrs. Jan Müller, New York.

STUDY FOR OF THIS TIME—OF THAT PLACE. 1956. Oil on wood, 7⅞ x 9⅞".
Private collection, New York.

TRIPTYCH OF PROVENCE THEMES. 1956. Oil on wood, 12⅜ x 32⅜".
Horace Richter Collection, The Mint Museum of Art, Charlotte, North Carolina.

WALPURGISNACHT—FAUST I. 1956. Oil on canvas, 68 x 119⅛".
Collection The Museum of Modern Art, New York.

FAUST PANELS. 1956. Oil on wood, 13¾ x 46¼".
Collection Horace Richter, New York.

HAMLET AND HORATIO, NO. 1. 1956. Oil on canvas, 50⅛ x 48⅛".
Collection Richard Brown Baker, New York.

AFTERNOON FLOWERS. 1956. Oil on canvasboard, 9⅞ x 7⅞".
Lent by Mrs. Jan Müller, New York.

FLOWERS OF PASSION, NO. 1. 1956. Oil on plywood, 9⅞ x 4½".
Lent by Mrs. Jan Müller, New York.

FLOWERS OF PASSION, NO. 2. 1956. Oil on plywood, 9⅞ x 4½".
Lent by Mrs. Jan Müller, New York.

SEATED NUDE. 1956. Oil and tempera on pressed wood, 7¾ x 8⅝".
Collection Mr. and Mrs. Daniel Flavin, New York.

WALPURGISNACHT—FAUST II. 1956. Oil on canvas, 82 x 120½".
Lent by Mrs. Jan Müller, New York.

ALL LIVING THINGS. 1957. Oil on canvas, 45 x 46".
Private collection, New York.

THE TEMPTATION OF ST. ANTHONY. 1957. Oil on canvas, 80½ x 121".
Lent by Mrs. Jan Müller, New York.

THE CONCERT OF ANGELS. 1957. Oil on canvas, 56⅝ x 148".
Lent by Mrs. Jan Müller, New York.

SIX PIECES—ABSTRACT MOSAIC. 1957. Oil on wood, 25¾" high.
Lent by Mrs. Jan Müller, New York.

DODY'S FACES. 1957. Oil on wood, 23" high.
Lent by Mrs. Jan Müller, New York.

THE TRYSTING PLACE, NO. 1. 1957. Oil on canvas, 32 x 31¼".
Collection Mrs. Margaret Silberman, New York.

THE GREAT HANGING PIECE. 1957. Oil on wood, 80⅜" high.
Collection Horace Richter, New York.

THE SEARCH FOR THE UNICORN. 1957. Oil on canvas, 70⅛ x 93⅛".
Collection Larivière, Montreal.

CONCERT TRIPTYCH. 1957. Oil on wood, 14¾ x 47".
Private collection, New York.

LOST BALL SERIES: SEARCH FOR THE BALL, NO. 1. 1957. C[illegible]n canvasboard, 9 x 12".
Lent by Mrs. Jan Müller, New York.

LOST BALL SERIES: SEARCH FOR THE BALL, NO. 2. 1957. Oil on canvasboard, 9 x 12".
Lent by Mrs. Jan Müller, New York.

LOST BALL SERIES: SEARCH FOR THE BALL, NO. 3. 1957. Oil on canvasboard, 9 x 12".
Collection Alma Schapiro, New York.

LOST BALL SERIES: PHANTOM RIDERS. 1957. Oil on canvasboard, 9 x 12".
Horace Richter Collection, The Mint Museum of Art, Charlotte, North Carolina.

LOST BALL SERIES: TWILIGHT COMES ON THE SEARCH. 1957. Oil on canvasboard, 9 x 12".
Lent by Mrs. Jan Müller, New York.

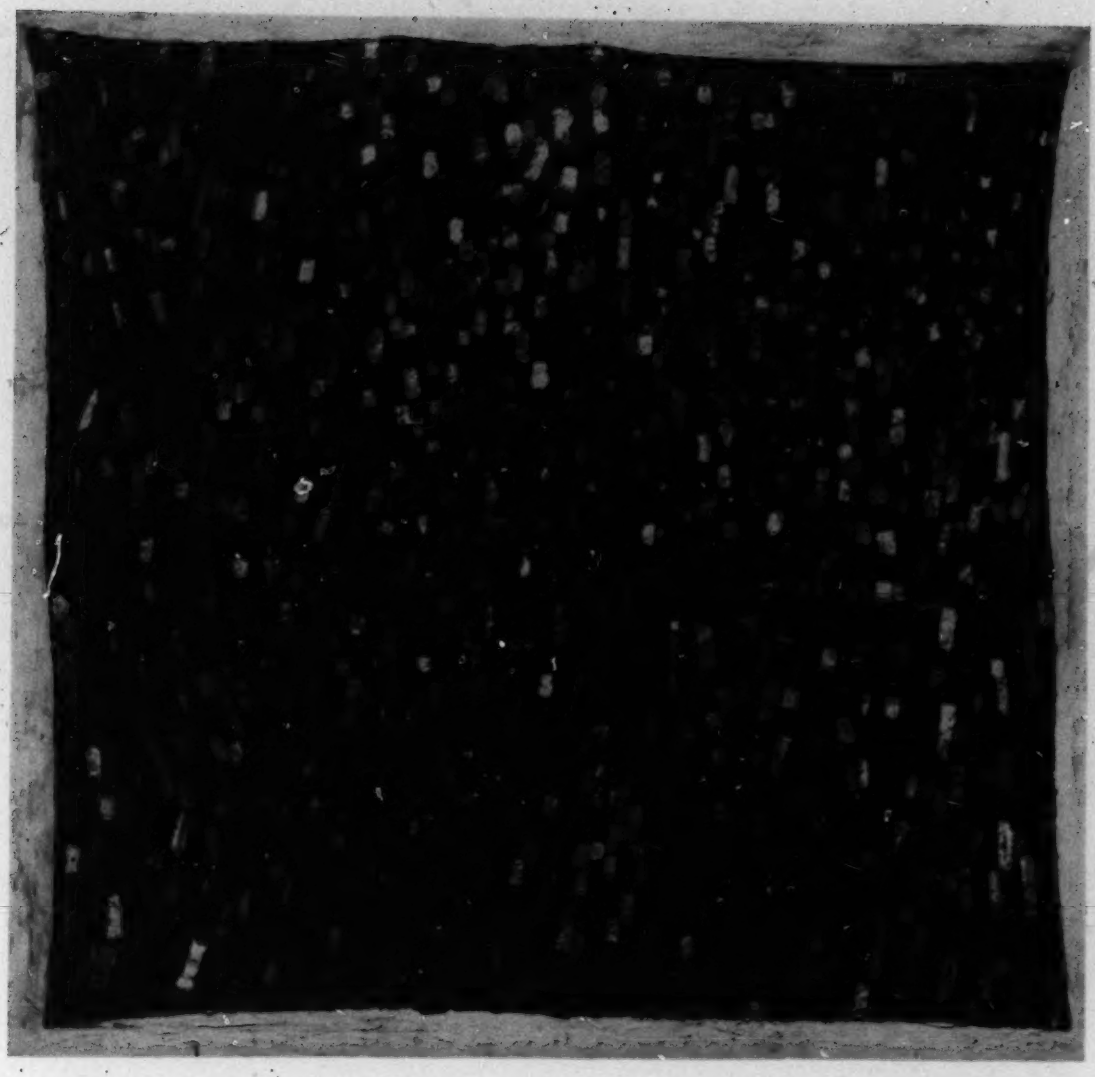
THE VIRGINS. 1957. Oil on canvas, 48 x 75⅞".
Lent by Mrs. Jan Müller, New York.

VIRGINS—PASTEL. 1957. Pastel on board, 11½ x 14⅛".
Lent by Mrs. Jan Müller, New York.

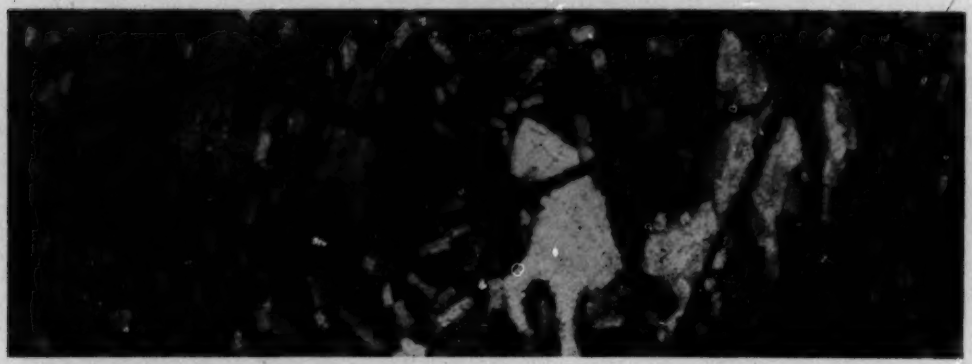
COMMUNAL FLOWERS. 1957. Pastel on board, 9 x 8".
Lent by Mrs. Jan Müller, New York.

THE ACCUSATION. 1957. Oil on canvas, 48 x 50".
Lent by Mrs. Jan Müller, New York.

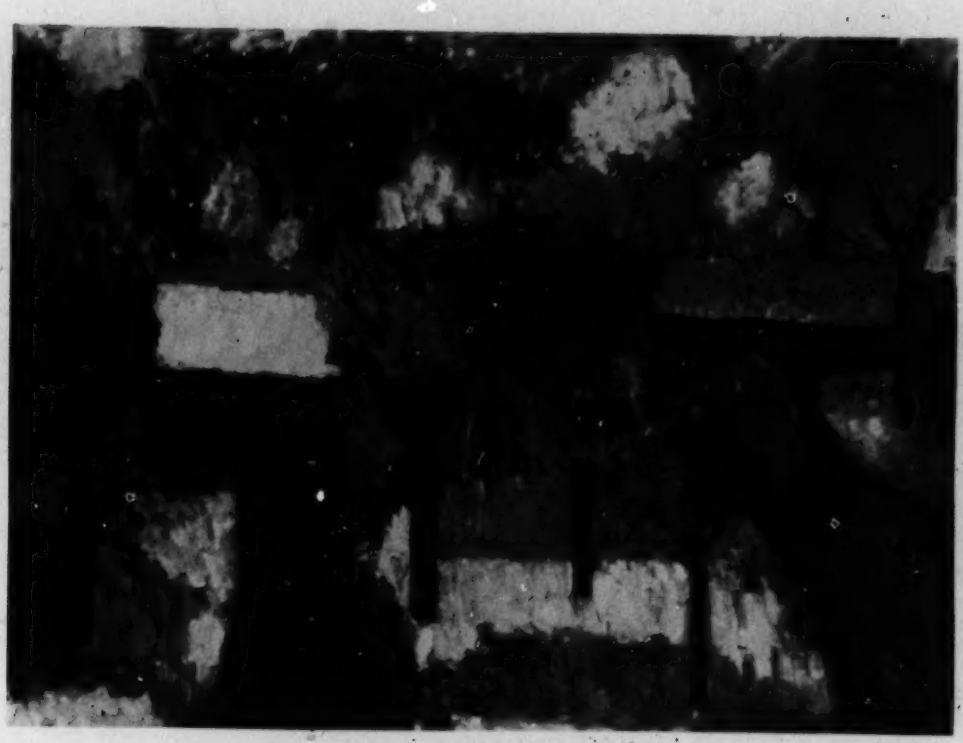
JACOB'S LADDER. 1958. Oil on canvas, 83½ x 115".
Lent by Mrs. Jan Müller, New York.



The Robe. c. 1952. Collection Mr. and Mrs. Conrad J. Moss, Los Angeles.



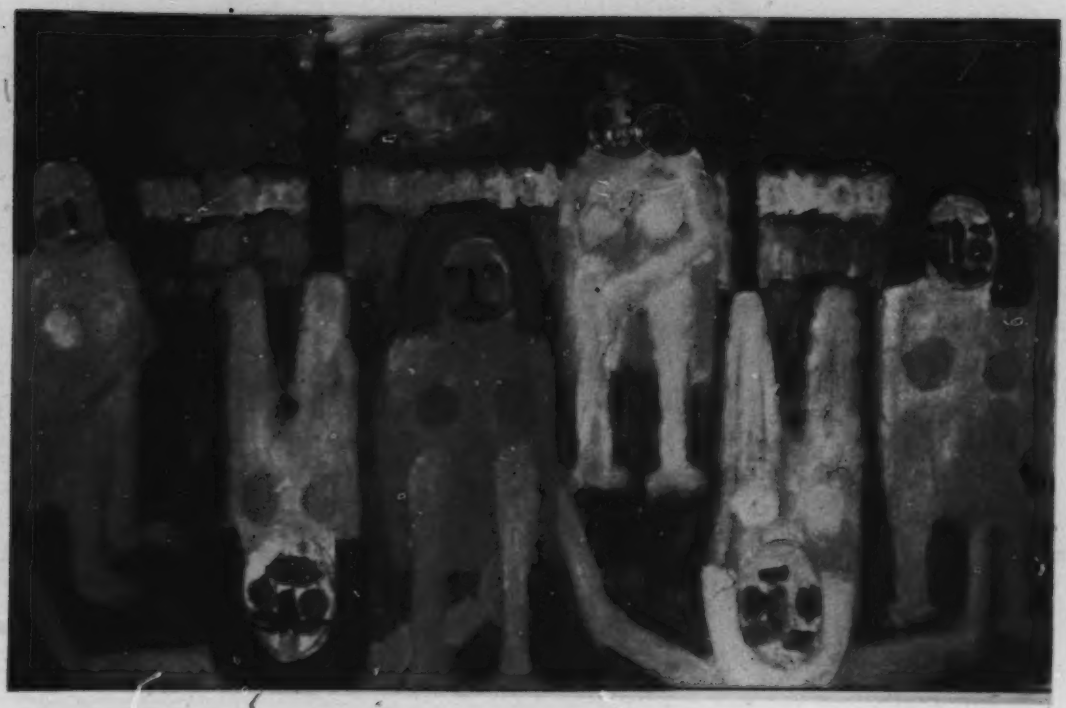
The Heraldic Ground. 1953. Lent by Mrs. Jan Müller, New York.



Double Path of Decision. 1955-56. Collection Mr. and Mrs. William Ash, New York.

Walpurgisnacht—Faust II. 1956. Lent by Mrs. Jan Müller, New York.

The Concert of Angels. 1957. Lent by Mrs. Jan Müller, New York.



The Virgins. 1957. Lent by Mrs. Jan Müller. New York.

Jacob's Ladder. 1958. Lent by Mrs. Jan Müller, New York.

DOCUMENTATION

ONE-MAN EXHIBITIONS

1953	March 16—April 2	Hansa Gallery, New York
1954	March 22—April 3	Hansa Gallery, New York
1955	April 12—May 1	Hansa Gallery, New York
	August 8-15	The Sun Gallery, Provincetown, Massachusetts
1956	February 6-22	Hansa Gallery, New York
	July	The Sun Gallery, Provincetown, Massachusetts
1957	January 2-19	Hansa Gallery, New York
1958	January 6-25	Hansa Gallery, New York
1958-59	December 15—January 10	Hansa Gallery, New York
1960	September 12—October 20	The University Gallery, University of Minnesota, Minneapolis
1961	March 27—April 15	Zabriskie Gallery, New York

PRINCIPAL GROUP EXHIBITIONS

1951	813 Broadway	813 Broadway, New York
1951	Expansionists	House of Duveen, New York
1952	Group Exhibition of all Members	Hansa Gallery, New York
1955	Rising Talent	The University Gallery, University of Minnesota, Minneapolis
1956	Stable Show: 1956: Fifth Annual Exhibition of Painting and Sculpture	Stable Gallery, New York
1956	12 Painters	The Sun Gallery, Provincetown, Massachusetts
1957	Young America 1957	Whitney Museum of American Art, New York
1957	The New York School: second generation	The Jewish Museum, New York
1957	6th New York Artists' Annual Exhibition	Stable Gallery, New York
1957	Society for Contemporary American Art	The Art Institute of Chicago
1957	The Fourth International Art Exhibition of Japan	The Mainichi Newspapers, Tokyo; American section organized by the Department of Circulating Exhibitions, The Museum of Modern Art, New York
1957		The HCE Gallery, Provincetown, Massachusetts
1957	Second Generation of the New York School	Felix Landau Gallery, Los Angeles
1957	Painting and Sculpture Acquisitions	The Museum of Modern Art, New York
1957	1957 Annual Exhibition	Whitney Museum of American Art, New York
1958	New Talent in the USA 1958	Circulating exhibition organized by The American Federation of Arts, New York
1958	Exhibition of Paintings: 11th Annual Creative Art Program	University of Colorado, Boulder
1958	Festivals of Two Worlds	Spoleto, Italy
1958	The 1958 Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture	Department of Fine Arts, Carnegie Institute, Pittsburgh
1959	An Exhibition of Contemporary Painting	Exhibition sponsored by the Richmond Artists' Association, Richmond, Virginia
1959	100 Works on Paper: I. United States	The Institute of Contemporary Art, Boston
1959	New Images of Man	The Museum of Modern Art, New York
1960	The Horace Richter Collection: Contemporary American Painting and Sculpture	The Mint Museum of Art, Charlotte, North Carolina
1960	The Image Lost and Found	The Institute of Contemporary Art, Boston
1960	The Figure in Contemporary American Painting	Circulating exhibition organized by the American Federation of Arts, New York

BIBLIOGRAPHY

EXHIBITION CATALOGUES

House of Duveen, New York. *Expansionists*, 1951, ill.

University Gallery, University of Minnesota, Minneapolis. *Rising Talent*, 1955.

Whitney Museum of American Art, New York. *Young America 1957: Thirty American Painters and Sculptors under thirty-five*, 1957, ill. (Statement by the artist).

The Jewish Museum, New York. *The New York School: second generation*, 1957, ill.

The Mainichi Newspapers, Tokyo. *The Fourth International Art Exhibition of Japan*, 1957, ill. (American section organized by the Department of Circulating Exhibitions, The Museum of Modern Art, New York).

Whitney Museum of American Art, New York. *1957 Annual Exhibition: Sculpture • Paintings • Watercolors*, 1957.

University of Colorado, Boulder. *Exhibition of Paintings: 11th Annual Creative Arts Program*, 1958, ill.

Department of Fine Arts, Carnegie Institute, Pittsburgh. *The 1958 Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture*, 1958, ill.

Hansa Gallery, New York. *Jan Müller* [1958].

The Museum of Modern Art, New York. *New Images of Man*, 1959, 4 ill. (Statements by the artist).

The Mint Museum of Art, Charlotte, North Carolina. *The Horace Richter Collection: Contemporary Painting and Sculpture*, 1960, 2 ill.

The Institute of Contemporary Art, Boston. *The Image Lost and Found*, 1960, ill.

Zabriskie Gallery, New York. *Jan Müller: watercolors and gouaches: 1950-54*, 1961, 2 ill.

PERIODICALS

"813 Broadway" (Christmas Shopping in New York Galleries), *The Art Digest*, v. 26, December 15, 1951, p. 17.

J.F. "The Expansionists" (Fifty-Seventh Street in Review), *The Art Digest*, v. 26, January 1, 1952, p. 20, 21.

F.P. "Jan Müller" (News and Previews), *Art News*, v. 52, March 1953, p. 55.

D.A. "Jan Müller" (57th Street), *Art Digest*, v. 27, April 1, 1953, p. 20, 24.

K.I.L. "Sketches and Drawings" (Reviews and Previews), *Art News*, v. 52, January 1954, p. 70.

Newbill, Al. "Abstraction in Three Stages," *Art Digest*, v. 28, March 15, 1954, p. 18.

F.P. "Jan Müller" (Reviews and Previews), *Art News*, v. 53, April 1954, p. 47, 53.

M.S. "Jan Müller" (Fortnight in Review), *Art Digest*, v. 29, April 15, 1955, p. 20.

F.L. "Jan Müller" (Reviews and Previews), *Art News*, v. 54, May 1955, p. 51, 56.

Hess, Thomas B. "U.S. Painting: Some Recent Directions," *Art News Annual*, v. 25, 1956, p. 199.

L.C. "Jan Müller" (Reviews and Previews), *Art News*, v. 54, February 1956, p. 51, ill.

R.R. "Jan Müller" (One-Man shows), *Arts*, v. 30, February 1956, p. 58.

La Farge, Henry A. "Art News of the Year," *Art News Annual*, v. 26, 1957, p. 180, ill.

Frankfurter, Alfred. "The Voyages of Dr. Caligari through time and space," *Art News*, v. 55, January 1957, p. 31, 65, ill.

M.S. "Jan Müller" (In the Galleries), *Arts*, v. 31, January 1957, p. 51, ill.

Seckler, Dorothy Gees. "Americans with a Future," *Art in America*, v. 45, March 1957, p. 60, ill.

"The Younger Generation," *Time*, v. 69, March 11, 1957, p. 82, col. ill. (Statement by the artist).

Hess, Thomas B. "Younger Artists and the unforgivable crime," *Art News*, v. 56, April 1957, p. 49, 64, ill.

J.A. "Jan Müller" (Reviews and Previews), *Art News*, v. 56, January 1958, p. 16, 17, ill.

A.V. "Jan Müller" (In the Galleries), *Arts*, v. 32, January 1958, p. 53, ill.

Arnason, H. H. "New Tale[illegible] in the U.S.," *Art in America*, v. 46, Spring 1958, p. 16, 2 ill.

"This Summer in Spoleto," *Art News*, v. 57, June 1958, p. 41.

"Painting and Sculpture Acquisitions," *The Museum of Modern Art Bulletin*, v. 25, no. 4, July 1958, p. 23, ill.

L.C. "Jan Müller" (Reviews and Previews), *Art News*, v. 57, December 1958, p. 16, ill.

Sawin, Martica. "New York Letter," *Art International*, v. III, nos. 1-2, 1959, p. 45.

Sawin, Martica. "Jan Müller: 1922-1958," *Arts*, v. 33, February 1959, pp. 38-45, 9 ill.

Lanes, Jerrold. "Brief Treatise on Surplus Value or, The Man Who Wasn't There," *Arts*, v. 34, November 1959, p. 30, 33, ill.

"New Images of Man," *The Studio*, v. 159, February 1960, p. 53, ill.

Rudikoff, Sonya. "Images in Painting," *Arts*, v. 34, June 1960, p. 41, 42, 45, ill.

L.C. "Jan Müller" (7 shows for spring '61), *Art News*, v. 60, April 1961, p. 47, 60, ill.

L.S. "Jan Müller" (In the Galleries), *Arts*, v. 35, April 1961, p. 51, ill.

Fussiner, Howard. "The Use of Subject Matter in Recent Art," *The Art Journal*, v. 20, Spring 1961, p. 134, 137, ill.

Ashton, Dore. "Jan Müller" (New York Notes), *Art International*, v. V, no. 4, May 1, 1961, p. 81, ill.

REPRODUCTIONS

Mountainous Island, c. 1951
House of Duveen, New York. Expansionists (exhibition catalogue), 1951.

Portrait of a Man, c. 1952
Arts, v. 35, April 1961, p. 51.
Zabriskie Gallery, New York. Jan Müller: watercolors and gouaches: 1950-54 (exhibition catalogue), 1961, no. 8.
Art International, v. V, no. 4, May 1, 1961, p. 81.

Three Quarter Head of a Girl, c. 1952
Hansa Gallery, New York. Recent Paintings: Jan Müller (exhibition notice) [1954], detail. Art News, v. 60, April 1961, p. 47.
Zabriskie Gallery, New York. Jan Müller: watercolors and gouaches: 1950-54 (exhibition catalogue), 1961, no. 11.

Bacchanale—Adam and Eve, 1953
The Jewish Museum, New York. The New York School: second generation, 1957, no. 36.

The Heraldic Ground, 1953
Arts, v. 33, February 1959, p. 38.
The Museum of Modern Art, New York. New Images of Man, 1959, p. 106.
The Studio, v. 157, February 1960, p. 51.

Bacchanale and Phantom Horse, 1954-55
Art News, v. 54, February 1956, p. 51.

Bacchanale, 1955
Art News Annual, v. 26, 1956, p. 177.
Hansa Gallery, New York. Paintings: Jan Müller (exhibition notice) [1956].
The Mint Museum of Art, Charlotte, North Carolina. The Horace Richter Collection: Contemporary Painting and Sculpture [1960], p. 11, no. 66.

Cthonic Bacchanale, 1955
Arts, v. 33, February 1959, p. 39.

Double Circular Path, 1955-56
Arts, v. 33, February 1959, p. 41.

Double Path of Decision, 1955-56
Art News, v. 56, April 1957, p. 46.

Of This Time—Of That Place, 1956
Art in America, v. 45, March 1957, p. 59.
Art Students League News, v. 10, March 1957, p. 3.
Time Magazine, v. 69, March 11, 1957, p. 83 (col).

Walpurgisnacht—Faust I, 1956
Arts, v. 31, January 1957, p. 51.
Hansa Gallery, New York. Recent Paintings: Jan Müller (exhibition notice) [1957].
The Museum of Modern Art Bulletin, v. 25, no. 4, 1958, p. 16.
Arts, v. 33, February 1959, p. 42, 43.

Hamlet and Horatio, No. 1, 1956
Arts, v. 34, November 1959, p. 33.
The Museum of Modern Art, New York. New Images of Man, 1959, p. 110.
The Art Journal, v. 20, Spring 1961, p. 135.

Walpurgisnacht—Faust II, 1956
Art News, v. 55, January 1957, p. 28.
The Mainichi Newspapers, Tokyo. The Fourth International Art Exhibition of Japan, 1957 (American section organized by the Department of Circulating Exhibitions, The Museum of Modern Art, New York), n.p.
Art in America, v. 46, Spring 1958, p. 16.

Portrait of E. Bernald, 1956
Art in America, v. 46, Winter 1958-59, p. 29 (col).

The Temptation of St. Anthony, 1957
Arts, v. 32, January 1958, p. 53.
The Museum of Modern Art, New York. New Images of Man, 1959, p. 109 (col).

The Concert of Angels, 1957
Art News, v. 56, January 1958, p. 16.

Concert Triptych, 1957
Arts, v. 33, February 1959, p. 40.

The Trysting Place, No. 2, 1957
Arts, v. 33, February 1959, p. 41.

The Great Hanging Piece, 1957
Hansa Gallery, New York. Paintings: Jan Müller (exhibition notice), January 1958.
Art in America, v. 46, Spring 1958, p. 16.
Arts, v. 33, February 1959, p. 44.
The Museum of Modern Art, New York. New Images of Man, 1959, p. 108.

The Search for the Unicorn, 1957
Arts, v. 33, February 1959, p. 41 (col).
Arts Yearbook 3, 1959, p. 78 (col).

The Lost Ball, 1957
Art News, v. 57, December 1958, p. 16.

The Virgins, 1957
Department of Fine Arts, Carnegie Institute, Pittsburgh. The 1958 Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture, 1958, pl. 4.

Les Girls, 1957
The Mint Museum of Art, Charlotte, North Carolina. The Horace Richter Collection: Contemporary Painting and Sculpture [1960], *p. 11, no. 76.*

The Accusation, 1957
University of Colorado, Boulder. Exhibition of Paintings: 11th Annual Creative Arts Program, 1958, n.p.
Arts, v. 34, June 1960, p. 45.
The Institute of Contemporary Art, Boston. The Image Lost and Found, 1960, p. 44.

Jacob's Ladder, 1958
Arts, v. 33, February 1959, p. 41.

STAFF

Director	*Thomas M. Messer*
Administrative Assistant	*Sheila More Ogden*
Curator of Education	*Louise Averill Svendsen*
Assistant Curator	*Daniel Robbins*
Public Relations	*Peter Pollack*
Membership	*Donna Butler*
Registrar	*Arlene B. Dellis*
Conservation	*Orrin Riley and Saul Fuerstein*
Photography	*Robert E. Mates*
Business Administrator	*Glenn H. Easton, Jr.*
Building Superintendent	*Peter G. Loggin*
Head Guard	*John J. Teeling*

Exhibition '62/1 *January 11—February 25, 1962*

2,000 copies of this catalogue, designed by Herbert Matter,
have been printed by Sterlip Press, Inc.
in January 1962
for the Trustees of The Solomon R. Guggenheim Foundation
on the occasion of the exhibition
"Jan Müller: 1922—1958"